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Next Issue—Spring 1974
Preview of 1974 Cincinnati Conference
3rd International Congress on Religion,
Architecture and the Arts—
Extracts from major addresses

Cover
Church of St. Peter Claver
West Hartford, Conn.

FAITH & FORM®

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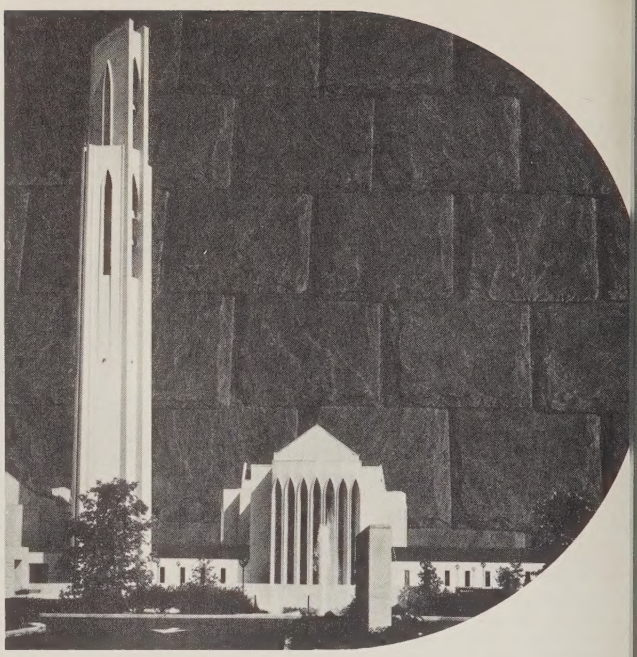

Gimbels East, N.Y. Abbott-Merkt & Co., N.Y., Architects. Photo: Gil Amiaga

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NOTES & COMMENTS

The Religious Spirit—Structure and Design

The 1974 National Interfaith Conference on Religion, Architecture and the Arts—scheduled for Cincinnati, Oh., Stouffer Inn, April 23-24-25—has taken for its theme: *The Religious Spirit—Structure and Design*. Eminent theologians and architects will explore the impact of the changing concept of the religious mission as it affects the design and function of religious facilities. Uel C. Ramey, AIA, GRA, Sheboygan, Wis., president of the Guild for Religious Architecture, is General Chairman for the Conference. Edward A. Sövik, FAIA, GRA, Northfield, Minn., has been designated Program Chairman. Bruce Erickson, AIA, president of the Cincinnati Chapter of the AIA, will act as Local Conference Coordinator for the Conference.

Designed for architects, clergymen, artists, craftsmen and all those concerned and involved with religious architecture and art, the Conference program will provide insight into today's problems—and hopefully will offer some directions for the future. Architectural, religious arts and products and crafts exhibits will be featured. The architectural exhibit will include not only new church/synagogue/temple projects—but also designs of retirement centers, housing for the elderly, nursing homes, community fellowship halls, etc. sponsored by the religious community. Architects are invited to submit entries, which will be judged by a jury of architects and clergymen whose knowledge and background in the field are acknowledged.

Conference invitations and exhibit brochures, detailing rules of submission, will be distributed by the end of the year. For further information write:

1974 Cincinnati Conference
Guild for Religious Architecture
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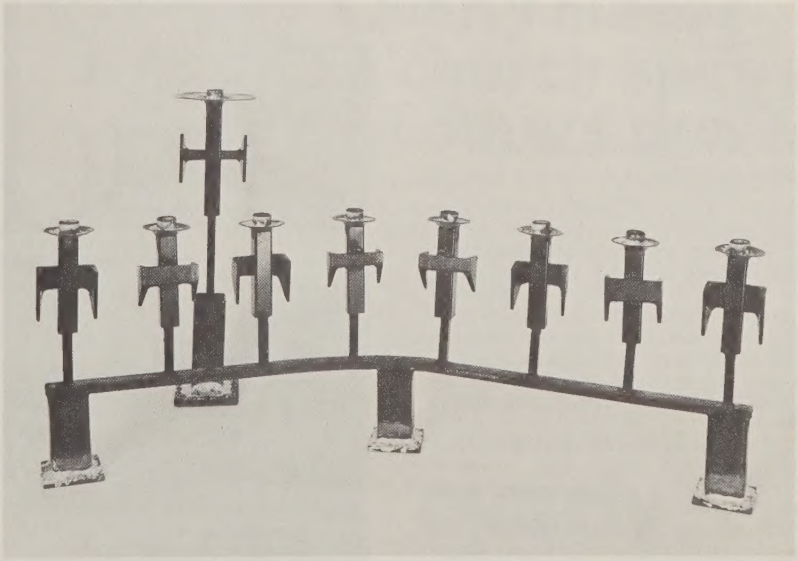
Menorah by Lea Halpern

A new wing of the Princessehof Museum in Leeuwarden, Holland, which was opened in June of 1973, features fifteen pieces of Lea Halpern's work as well as a large wall panel. The Princessehof Museum ranks as one of the four or five leading ceramic museums in the western world. In addition, an extensive exhibit of 70 or 80 Lea Halpern pieces will travel to other museums in the Netherlands, Belgium and Switzerland.

Ms. Halpern's work can be seen in museums throughout the world: the Metropolitan Museum of Art, New York City; the National Collection of Fine Arts, Washington, D. C.; the Victoria and Albert Museum, London; the Central Museum, Utrecht, Holland; the Boymans-Van Beumingen Museum, Rotterdam; the Tel Aviv Museum in Israel. She is acknowledged to be one of the outstanding ceramic artists working today, and has her own studio in Baltimore, Md. The Menorah shown here has been acquired by Beth-El Synagogue in Baltimore. It is 40" long and 20" high, and is available in a limited series.



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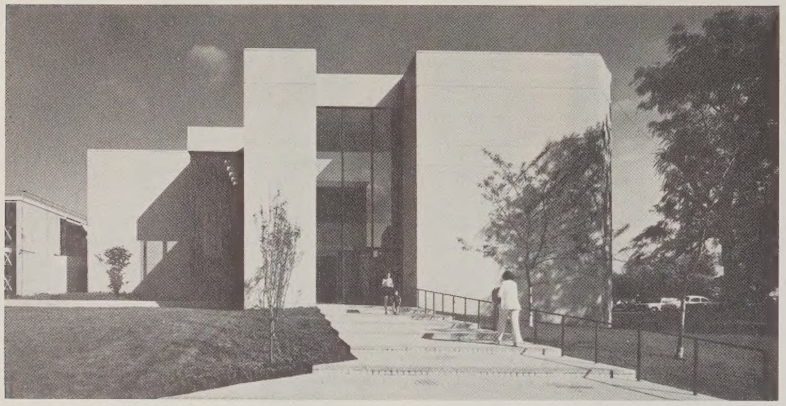
NEW PROJECTS OF INTEREST



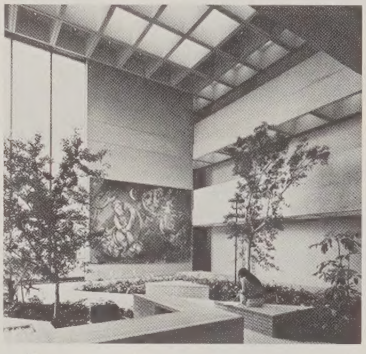
Photos by Balthazar Korab

JEWISH FEDERATION COMMUNITY SERVICES BUILDING,
Milwaukee, Wis.

Architect:
Edward Durell Stone,
New York, N.Y.

The Jewish Federation Community Services Building, designed by Edward Durell Stone, was recently dedicated in Milwaukee, Wis. The three-story building centers on a three-story, skylighted atrium and highlights a tapestry designed by Marc Chagall. The building houses many of the city's Jewish agencies. "Our problem," Mr. Stone has said, "was to create a single expression for a group with various interests and backgrounds but a common purpose—to serve the Jewish community."

The atrium serves as a main lobby, reception room and gathering place in the building. The Chagall work, "which represents the unification of the Jewish people" was designed and executed specifically to adorn the atrium wall.



The building relates well to a difficult triangular site with a highway planned adjacent to it.

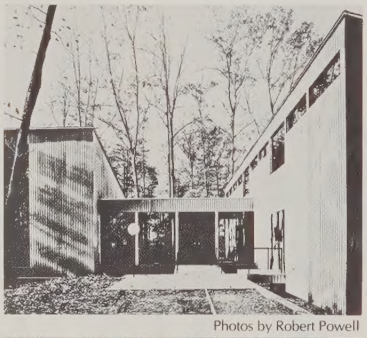
UNITARIAN CHURCH,
Greensboro, N.C.

Architect:
John S. MacRae III
MacRae, Funderburk & Marshall
Greensboro, N.C.

The Greensboro (N.C.) Unitarian Church was designed to be a home where church members could communicate in many ways. Facilities were needed in which approximately 100 members could join in a number of activities ranging from religious education classes to sermons to a teen coffee house. The needs dictated the maximum utilization of space.

The entry divides the building between classrooms and meetingroom. A natural gravel walk leads through the trees to the glass and plywood-sided entrance. The architect stated that "the process of entering and leaving establishes the church as a special place."

Cont. p. 27



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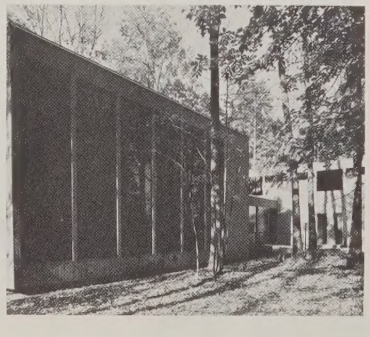

BOOK REVIEWS

ARCHITECTURE FOR WORSHIP
by E. A. Sovik, FAIA, GRA
Augsburg Publishing House,
Minneapolis, Minn., $3.50, paperback

REVIEWED BY:
Philip Ives, FAIA, GRA
Philip Ives Associates
New York, N.Y.

By its clear, unpretentious style—so like the personality of the author—E. A. Sövik's *Architecture for Worship* is more than convincing throughout. He has designed a book with as much system as a building. He lays foundations of the history of Christian church building, ancient and modern, and builds a logical, reasoned structure in three informative chapters so that the reader is prepared to understand his approach to designing a new church building, a center of worship or "centrum," as he calls it, or to renovating an old church building. Throughout the book one is conscious of the clear thinking of an educated, experienced author, articulate in his world of architecture for worship. And it is evident that he is a man of religion, a believing, practising Christian who applies his theological beliefs to architectural reasoning.

Mr. Sövik sets forth his approach to church building as a revival of the early "non-church" of the first three centuries A.D., in which worship was held in houses not in recognizable "ecclesiastical" buildings. He begins with a simple analysis of Christ as being an anti-ritualist, finding his ministry outside the temple, finding God among the people, not confined to a particular place. Yet he recognizes that by Christ's own request for a memorial to him, the Eucharist became the framework on which Christian services of worship were developed and for which shelters were built. Mr. Sövik points out that Jesus united the secular and the holy by basing the ritual of the Eucharist on the common meal—bread and wine. There were no places of worship in the early church; rather as Clement of Alexandria wrote c. 200 A.D.: "It is not the place but the assembly of the elect that I call the church." In the 4th century, when Christianity became the national religion of Rome, shrines were built and the word "church" began to mean the place of worship in addition to the community of believers: "The concept of people as the Temple of God was replaced by the notion of holy places." These "houses of God" and symbols of religion became ever more elaborate, despite efforts of the Reformationists and the 17th-century Puritans.

Having laid this foundation, Mr. Sövik goes on to trace the backward-looking design period of the 19th century into the forward-reaching thrust of the 20th. Beginning with the neo-gothic adventure of the Ecclesiological Movement—and other historic styles of lesser quality—"church-y" buildings spread from England to the U. S. from the mid-19th century.

The author makes a progressive analysis of architectural explorations in the early 20th century. But he says these had ". . . limitations, for this group of buildings does not

Cont. p. 25

ARCHITECTURE FOR WORSHIP

E. A. SÖVIK

"The presence of God is not assured by things or by symbols or by buildings, but by Christian people."

A leader in the field of church architecture—Edward A. Sövik—makes a case for the return to the "non-church" building—a building which provides space that is flexible, functional, adaptable.
And being well acquainted with the theology of the church in this age of rethinking and renewal, Sovik advises "plan a centrum, not a church."
23 pages of photos show how new and existing structures have been adapted to 20th century worship needs. Chapter titles are: The Heritage of History, The Return to the Non-Church, Architecture for 20th Century Saints, Designing the Centrum, The Renewal of Church Buildings.

Paper, 112 pages, **$3.50**

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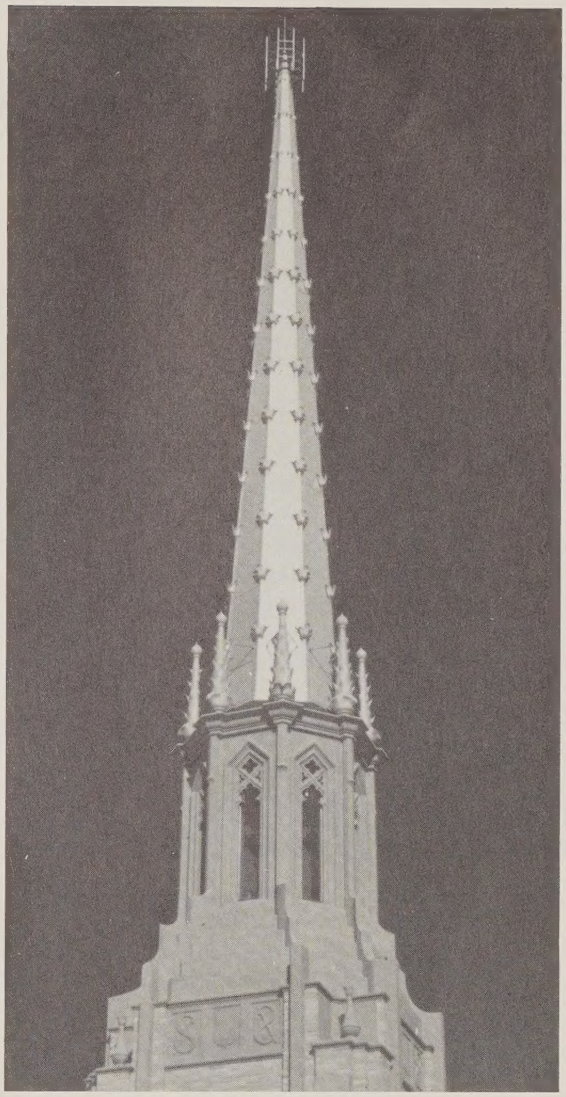

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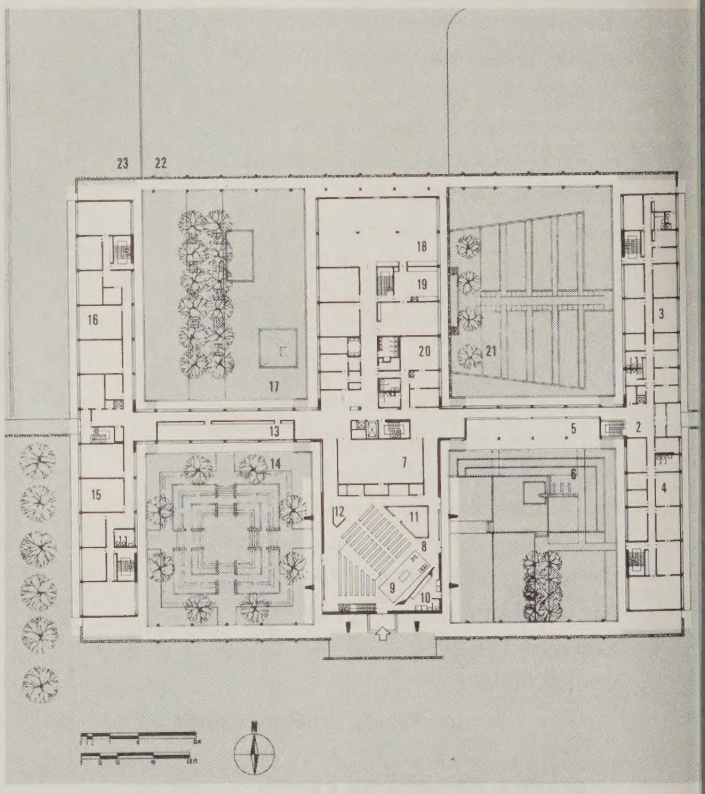
Jury Report—Architectural Exhibit—1973 Minneapolis Conference

Jury: Harold Spitznagle, FAIA, GRA, Chairman
Sioux Falls, S.D.
Dr. Frank Kacmarcik
St. Paul, Minn.
Uel C. Ramey, AIA, GRA
Sheboygan, Wis.
Dr. Robert Roth
Wayzata, Minn.
Saul Smiley, AIA
Minneapolis, Minn.

The jury felt that the submissions were limited in number as a result of the changes in the economy over the last several years and a shift in concern from the local congregation to areas of social outreach.

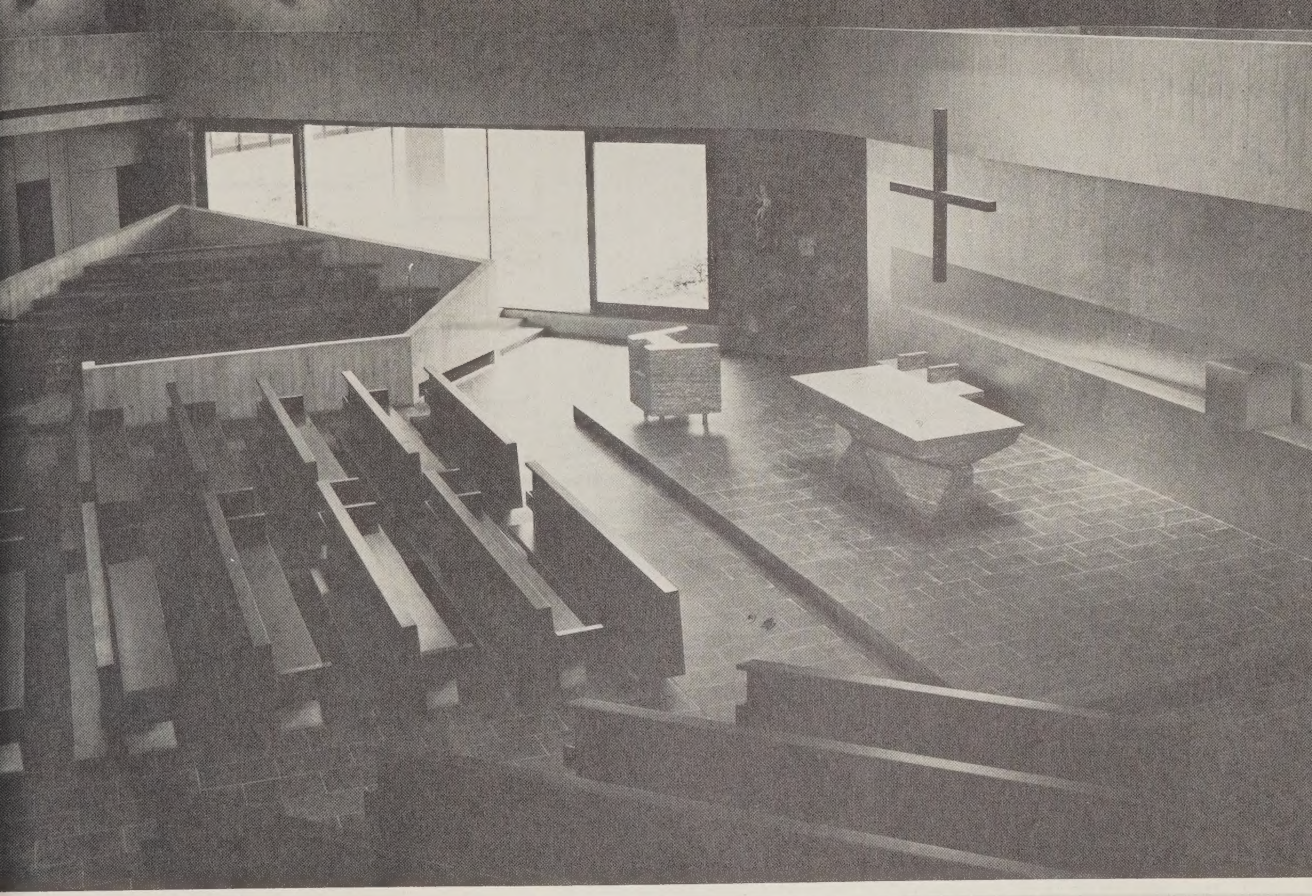
The cross-section of submissions ranged from the triumphal traditional church to flexible multi-purpose spaces with limited budgets.

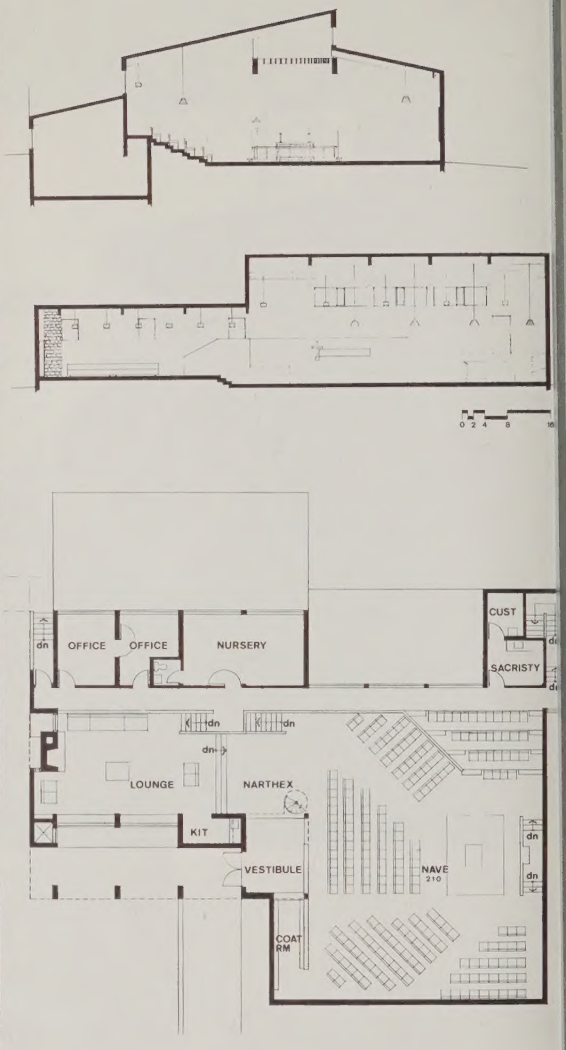
The quality of the twenty-eight submissions seemed to be considerably improved over previous years, even though the jury saw fit to give only one Honor Award—and five Merit Awards.

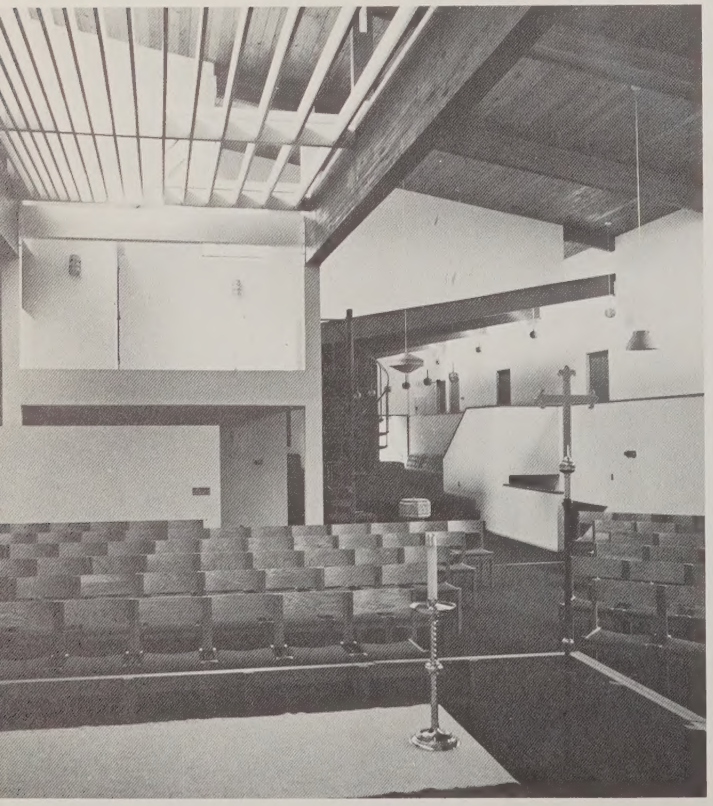


HONOR AWARD
Mutterhaus Sonnhalde,
Baldegg, Switzerland
Marcel Breuer & Associates
New York, N.Y.

. . . possessed integrity, human scale with restraint and solemnity. The jury generally agreed that the project achieved timeless quality with great strength in an atmosphere of mystery and community feeling.





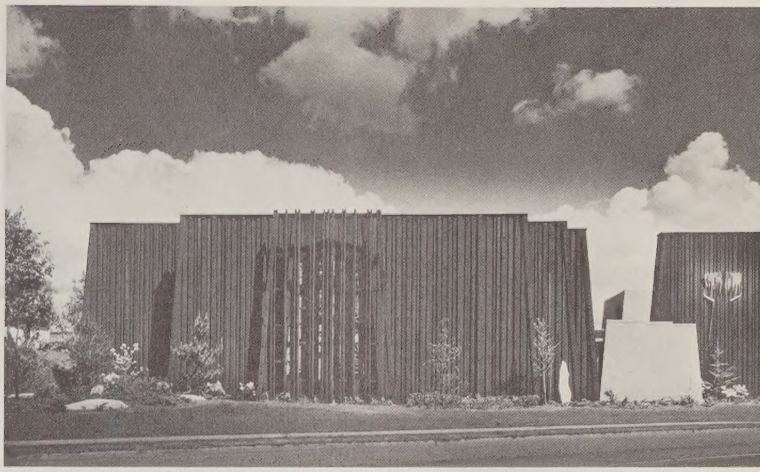


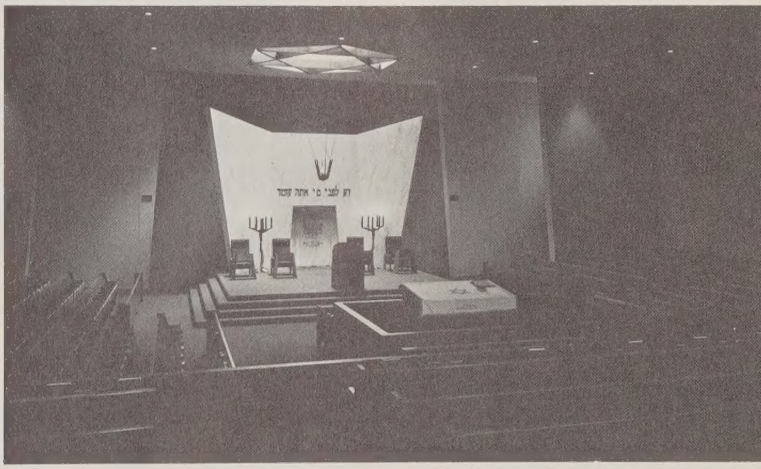
MERIT AWARD
St. John's Episcopal Church
Hammel, Green & Abrahamson, Inc.
St. Paul, Minn.
Fulfills community need for domestically scaled flexible space.

MERIT AWARD
Congregation Ezra Bessaroth,
Seattle, Wash.

Durham, Anderson, Freed Co.
Seattle, Wash.

An excellent solution to the Sephardic service in an appropriate scale with use of native materials. A controlled design encompassing the congregation in the act of worship, possessing an environment of strength focused on the bema (where scrolls are read).





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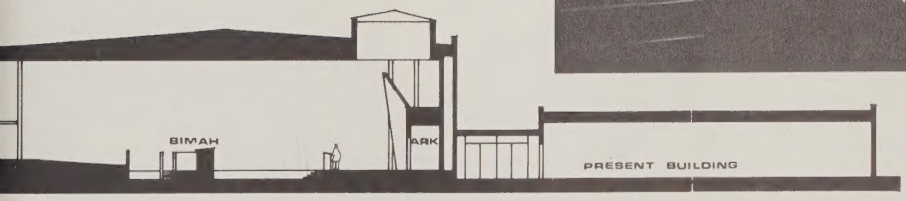
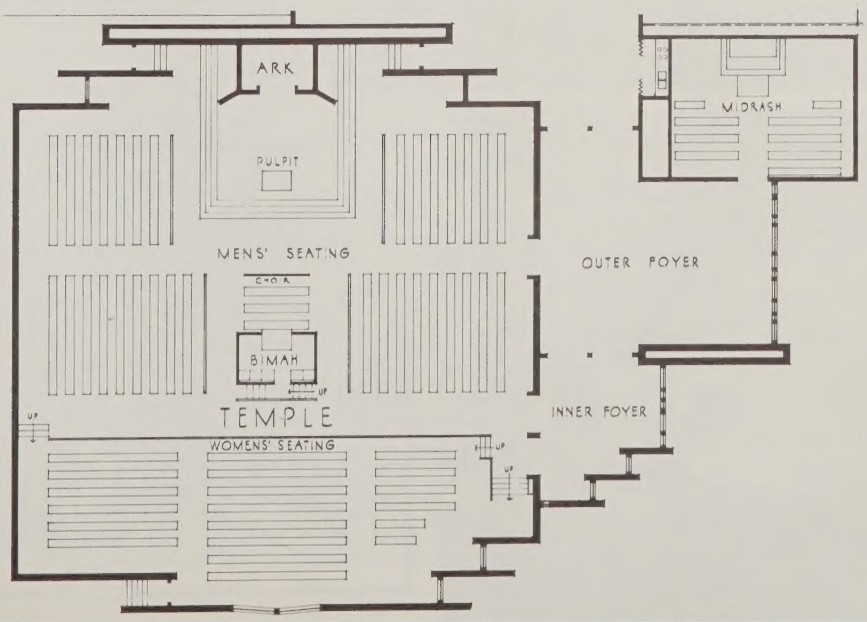
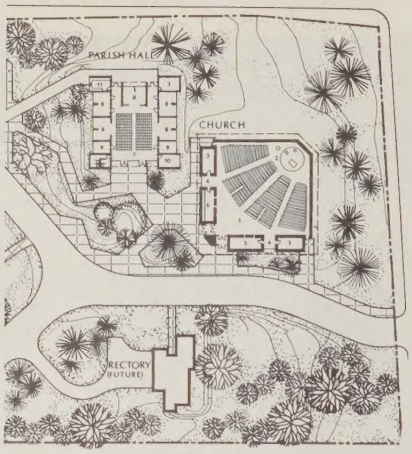
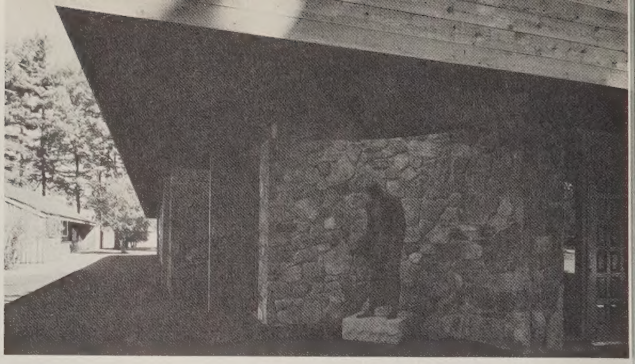






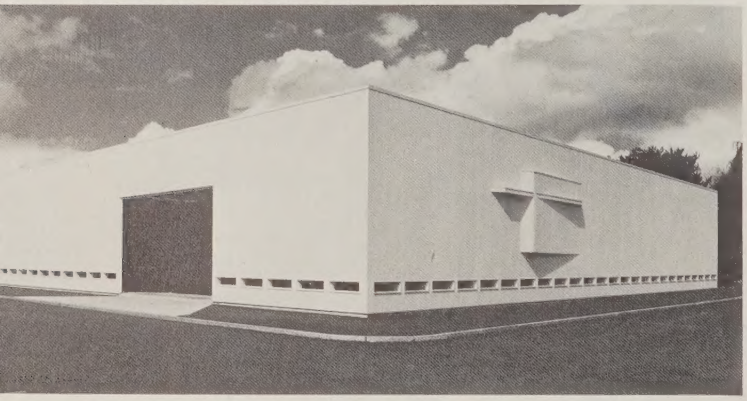


MERIT AWARD
Church of St. Peter Claver,
W. Hartford, Conn.

Russell, Gibson, von Dohlen, Inc.
W. Hartford, Conn.

Great strength without being oppressive. A romantic enclosure with excellent detailing in a traditional atmosphere. One of the jury questioned whether it adequately fulfilled the post-Vatican II requirements for active encounter in community participation.

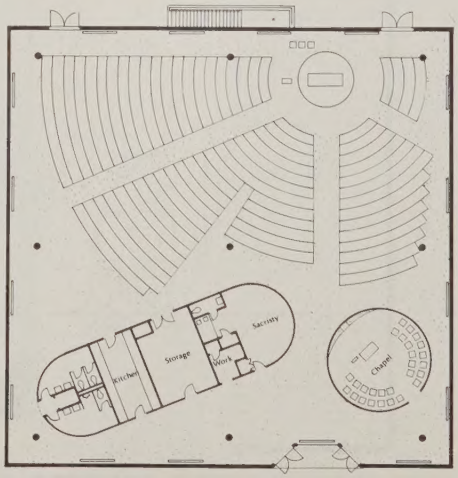
Photos by Charles N. Pratt



MERIT AWARD
Church of the Blessed Sacrament,
E. Hartford, Conn.

Russell, Gibson, von Dohlen, Inc.
W. Hartford, Conn.

An excellent example of a project calling for a modest budget, resulting in an utilitarian building of honesty, integrity and simplicity, providing substantial flexibility.



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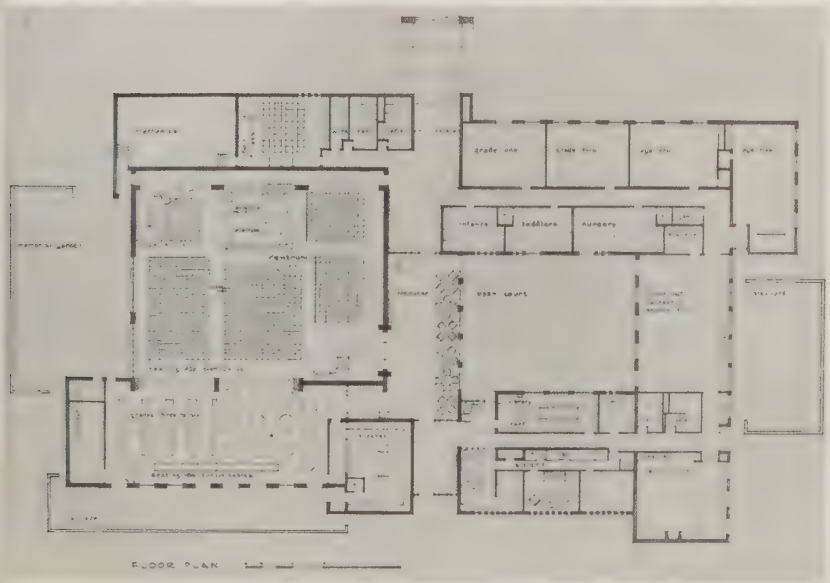

MERIT AWARD
United Methodist Church,
St. Charles, Ia.
Sövik, Mathre & Madson
Northfield, Minn.
Flexible with a feeling of permanence. Obvious informed response to program regarding demands for community space.

The Cultic Experience in the World*

by
The Rev. James L. Doom, GRA
Consultant on Church Architecture
Presbyterian Church in the U. S.
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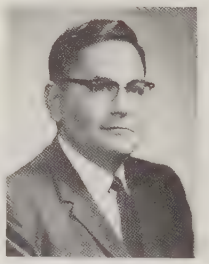

I am not an expert on worship, or a scholar who can tell you what the experts say. I do worship God. I am interested in your worship of God. And I act as a consultant to congregations who must define their worship of God as a basis for architectural design. Thus, I offer a layman's approach to a subject on which you may know more than I.

I understand worship always to be experience; not merely a thing said, or a form read, or a rite passively followed. In *The Dynamics of Worship,* Richard Paquier says: "Worship is the propitious moment of encounter between God and his people." The author of Deuteronomy calls us to this experience: "Hear O Israel; the Lord our God is one Lord. And you shall love the Lord your God with all your heart, and with all your soul and with all your might."—Deut. 6:5. The author of Leviticus commands us "You shall love your neighbor as yourself."—Lev. 19:18.

A Jewish lawyer lifted up these two passages and offered them to Jesus who bound them together as a summary of law. To love God with all your mind, and all your active life is worship. To love your neighbor as yourself is mission to which worship leads. Thus, the cultic experience in the world deals with the whole of our lives, and with the whole of our relationships to each other. For so great a subject only some relevant parts can be chosen here.

Public and Private Worship:

Authors on worship usually decide to deal with public worship, or with private devotion, but seldom with both in one book. Results may be unfortunate. I am convinced that, as we deal with our building committees, we must deal with both private and public worship lest they become confused.

Private worship may be a disciplined exercise of the intellect; or it may be a spontaneous, sentimental outpouring of emotion; or it may be a lyrical soaring orbit into mysticism.

These experiences may occur also in public worship, but public worship is primarily, as James F. White has made clear, the corporate act of reporting for duty; standing attentive to receive orders; ready to obey. Corporate worship is designed for the participation of all present. In it we are open to the feelings of others. Therefore, there are restraints on corporate worship which need not exist in private devotion.

We must recognize the values of private devotion if we are to define the nature of public worship, but we need to remember which is which, especially when we talk to our architects and artists. For instance, architecture is a natural tool for the gathering of people in corporate worship. But architecture has seldom succeeded in enclosing space where only private worship occurred as such.

It is a blessing that we do not know the site of the burning bush where Moses heard the call of God. When Peter thought to memorialize the transfiguration with three chapels, Jesus waved architecture aside in order to get on with mission. Because private worship may occur at any time in any place, asking an architect to design an effective private chapel may be asking for the unnecessary or the unattainable. When we meet God, God makes the moment holy, and we respond by calling the place sacred, wherever that place may be.

The Bible gives us many experiences of private worship. Personal devotion was the heart of Abraham's climbing Mt. Moriah to offer Isaac. God gave the ram and freed mankind from all notion of human sacrifice.

Private devotion under intense fear was the cause of Jacob's wrestling with the angel at Peniel. God gave the suffering that made Jacob a man.

Isaiah's transcendent vision, Habakkuk's despair and hope, Nathanael's personal knowledge of God under the fig tree before he met Jesus, all testify to the transforming power of private worship. Paul's catastrophic conversion on the road to Damascus was a personal event his companions could not understand.

None of these experiences needed a building. We are grateful none was put up.

Corporate Experience in the World:

But the Bible is also full of experiences of corporate worship, and it is normal for them to relate to the world around them with buildings.

On Mt. Sinai, Moses was given the design for the tabernacle. In our jargon, he conceived the parti—a portable building to be set up in the midst of the camp of Israel; to be knocked down, carried with the people, and to be set up again at each new camp site. A portable building was normal for a people in pilgrimage.

When David unified Israel, he chose Jerusalem for his capital city. It had not yet been captured by either Judah or Israel. It stood on the border between the two factions. He conquered it for his seat of government precisely because it was a neutral city, easily defended. And then, when he had unified the nation, he prepared to build the temple in the midst of the capital as the climactic symbol of the nation's unity under God. Corporate worship in the midst of government set there to remind governors that they are always governed by God was normal for the situation.

The captivity of Israel gave birth to the synagogue in which corporate worship produced springs of revelation in the foreign land. Because the synagogue supplied true corporate worship in every Jewish village, Jesus opened his public ministry in the synagogue of Nazareth with Isaiah for his text.

Jesus transformed the Passover Feast into the Last Supper with his disciples in a borrowed upper room. Walls were necessary for protection, but all those walls needed to enclose were his love for his people, bread and wine, memory, sacrifice and hope.

John's great drama of the Revelation seems to be set in the Greek amphitheater where tragic drama was to be expected and where the chorus could interpret the events. Corporate worship in the stadium is as biblical as in the temple.

It is a familiar story to all of you that the early Christian church gathered in the homes of people. Medieval architecture tried to make space fitting for worship

*From address at 1973 National Interfaith Conference on Religion, Architecture and the Arts, Minneapolis, Minn., June 4-6.

by transforming a part of earth into a capsule of heaven. The reformers gathered the people around the Word and sacraments in meeting houses as simple as could be. Tabernacle, temple, synagogue, upper room, house church, cathedral and meeting house have all served as normal settings for corporate worship. But the people we serve on our building committees do not know that range of options. They hanker after the Gothic Revival pastiche, or the evangelist's theater of the 19th century.

Today Catholics are searching for and finding that austere functionality which was once called Protestant plain style, but Protestants now do not recognize it as their own heritage. Protestants today yearn for that rousing stimulus to emotion which Catholics have controlled so well for centuries. We Presbyterians might gain better buildings if we wrote clear Protestant programs and employed Catholic architects to conceive the design.

New Ways of Approaching Worship:

Perhaps all of us have been involved in new forms of worship. Some like to call these doings "experimental worship." By that we mean experimental ways of approaching the act of worship. Some ways succeeded, and some failed. Of course an experiment must always include the possibility of failure. Any good scientist reports on his failures as well as his successes. The church is not yet adept at facing up to her failures. Until she does that, laymen are not eager to experiment.

And the phrase "experimental worship" implies that we think the fundamental fact of adoring God is experimental as though he might or might not exist. We don't mean that. Worship is devotion and committal. Devotion and committal are not experiments. We must continue to try new ways because every man's confrontation with God is to that man a new experience. But worship commits us to love and obedience. That fact should not be obscured by what we call it.

Some call new ways of worship "contemporary." All worship is contemporary. No one can worship in his past or in his future. God declared his name to Moses to be "I Am." Worship is always the existential event.

Some like to call new ways "innovative worship." I suspect our vaunted innovations are not as new as we suppose. Our innovations have been done before.

Some experiments in ways of worship have been called "happenings." Worship always is surprising because God himself is a shocker. But corporate worship is usually planned by someone in order to help everyone get into the act. A planned "happening" is a put-on. Corporate worship demands a high seriousness for which sincerity is the base.

One Universal Change:

But there is one change appearing everywhere in Protestant, Catholic, and Jewish worship alike: leaders want to involve the people in the actions of worship; and the people want to be involved. Vatican II is the greatest single stimulus to the action of the laity. But the active role of the laity was developing before Pope John flung open the doors. At least since the Edinburgh Conference on Faith and Order in 1910, the Spirit has consistently been saying: "Let my people go out of the bondage of passive observation into the freedom of active responsibility." Here is change we must accept.

The Elements of Worship:

If we are to do our task with laymen and with architects, we must distinguish clearly what we consider the universal elements of worship. May I use five bits of jargon providing I translate quickly? Worship includes:

Kerygma:	Proclamation of God's revelation in word and sacrament.
Proskeuneo:	Bowing the knee in utter personal devotion.
Didache:	Teaching the learner and learning the teaching.
Diaconia:	Serving the needs of others.
Koinonia:	Celebrating our fellowship together.

Proclamation, devotion, learning, service and fellowship—each can stand on its own. But none is complete without the others. All are needed for growth in grace. Every man needs to hear the truth from God and to tell it. Everyone needs to give himself in devotion to God and to commit himself to that giving. Everyone, child or adult, needs continual learning of the will of God. All of us need to serve others for God's sake. All of us must rejoice in our fellows, whom God has made.

Because all of these elements enter into worship, our buildings which have isolated devotion in one structure from learning in another, with hospitality in a third, and service to the community ignored, have been heretical buildings. Our God is the kind of God who speaks to us at the kitchen stove as well as at the Lord's table. He is present in the kindergarten as well as in the choir. His word of salvation may be heard in the parking lot as well as in the preaching. Worship forms learning. Learning gives competence to service. Devotion leads to hospitality. If we open ourselves to him, the Spirit of God informs all concepts of a building program and all parts of the structure.

The Incarnation:

If we believe that Jesus Christ is both God and man, two natures in one person, then we can believe that the church consists of the Spirit of God and the people of God, divine and human, two natures in one organism. If that be true, then the structure which houses the church can be conceived for sacred and secular uses without confusion.

We believe in the reality of the two natures of Jesus Christ; the integrity of both natures; the distinctness of each nature; and the oneness of his personality. Because we believe that, we can believe in the reality of the two natures of the church; the integrity of the two natures of the church; the distinctness of the two natures of the church; and the oneness of the body of Christ.

If we believe that about the church, then we can believe in the sacred and secular functions of the church building. We can rely upon the integrity of both the sacred and secular functions of the church building. We can rely upon the integrity of both the sacred and secular functions of the church in her community; we can distinguish between the sacred and secular functions; and we can look for architectural unity in all parts of any structure which houses the sacred and secular actions of the church.

Contemporary Changes:

But if the church is really in the world for her service to her community, we can expect that service to change. Communities alter rapidly today. Therefore service alters. Does this affect our worship, and if so does it affect the space in which we worship?

Kerygma, the proclamation of God's good news, once was oratorical. When one man's voice had to reach many people unaided, and abstract propositions had to be made dynamic through personality, oratory was a natural vehicle for delivery of the truth. But once every home contained a radio and every family learned that they could hear the

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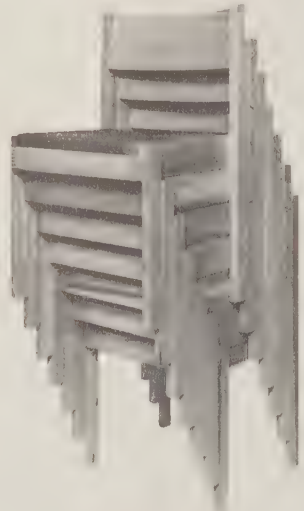

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greatest issues of the world reported in conversational tones, oratory never seemed the same again. Proclamation today grows conversational. What we have lost in drama, we seek to restore by accompanying the proclamation with visual media which can illustrate and reinforce the truth.

Poskeuneo, bowing the knee in devotion, tends to turn more and more from public committal to humility toward public rejoicing in celebrative events. Fixed pews and sloping floors locked us into passive observation of events other people perform. In the future more of us will expect that all the people present take part in the celebration of public worship. Level floors and chairs which may be placed where we wish, or shoved out of the way, will be characteristic of meeting rooms for worship for a long time to come.

Didache, learning, turns from the teacher's imparting wisdom to the pupil, toward the pupil's discovering truth with the teacher as a guide. People learn best when they are involved in revelation, action and committal. Because this occurs so frequently in religious education, corporate worship will necessarily involve the people in action and committal also.

Diaconia, service, now grows brotherly rather than patriarchal or patronizing. What we can do together for our mutual good enlists our energies rather than what I might do for you, or you for me.

Koinonia, fellowship, is expressed today in hospitality which holds each person present as valuable in himself. We yearn to accept one another in our diversity. Therefore, more and more, hospitality will be the key, constantly calling others outside the congregation to join the family because we want to be together.

Possible Effects in Architecture:

Therefore, we may be looking in the future for open spaces not fully contained, penetrated by the fall of natural light, and adaptable for many purposes. Spaces for various functions may all relate to a courtyard like monastery garth. Courts may separate buildings but they unite people.

The worship room will not be called a sanctuary, implying separation from contact with the world. It will not be a fortress for defense, nor a forest for mystical wanderings, but a meeting room where God is present with his people.

The sacrality of such a place will derive not from relics, nor nostalgia, nor from extravagant expense, but from the helpfulness of the host people to their neighbors.

Criteria:

Such space should be tested in three ways: (1) Is it theologically sound? (2) Is it esthetically stimulating? (3) Is it psychologically suitable for many kinds of people? Such space will be more wholesome than precious, more hospitable than imposing, more expressive than impressive.

The structure enclosing such space may be as simply conceived and as directly expressed as possible. Materials will be chosen with respect for the inherent values of common things, and with care for the craftsmanship that remains to us.

Such spaces may easily be shared by two congregations or by a synagogue and two churches. It is not difficult for Protestants and Catholics to collaborate today, but that collaboration will be best informed if it includes the Jewish witness to the world.

The kind of building I describe may sound to you like a modest structure on a small site. Many of our future synagogues and churches are likely to be so. Yet it may be necessary in great metropolitan centers to construct interfaith cathedrals to be shared by all faiths alike. By cathedral, I do not mean a soaring medieval form which seeks to enclose a part of heaven, nor a swelling Renaissance form which seeks to impose power, but that service center which freely offers its usefulness to every soul within its diocese. If such a service center comes about, it will not be based on the power of a bishop, but on the collaboration of all the people of God in service to the community.

The world knows little about the worship of God and cares less. But when a building rises because a minority of the community passionately determines to worship God, then the world cocks a curious ear. Why do these people put up that building? Why does worship mean so much to them? Dialogue between the church and the world has been none too frequent in our time. But when the world starts asking questions about the motives of faithful people, dialogue has begun.

There was a time when Israel was swept away into captivity. Isaiah, surveying the dismal wreckage that was left, foresaw the regathering of God's people from all corners of the earth, even from China. That is because Isaiah saw as God sees. Reality is not what we see; reality is what God sees. We do well if we can see the present accurately. God sees past, present and future together. God sees what can be. And some parts of this vision of what can be, God implants in the prophet, in the artist, and in the architect. When prophet truly sees the mission of the people of God, and architect and artist respond to mission with structure and form and color and sound, then what God sees can be a revelation to the community. That is our task. ■

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The Celebration of Life in the World*

by
The Rev. Robert W. Hovda, GRA
Liturgical Conference
Washington, D. C.

In a recent article on the current state of liturgical celebration among Catholics, Gerard S. Sloyan of Temple University quotes a graffito: "If you haven't got it all together, what's that all around you?"

It is both the grace and the terror of our time that, quite obviously, we haven't got it all together. Change isn't new, but change at this rapidly accelerating rate, with such a scope, in a world instantly present to us all and with quite a new countenance—this is new. The Good Samaritan doesn't have to get out of his or her easy chair, much less go on a journey. The mugged wayfarer turns into a billion of them right there in the living room.

At the very time when we begin to take the world and our institutions, statuses, roles into our own hands, when we begin to understand that the human situation is not static fate but dynamic creation, ours to shape and to determine—at the same time, the clay we take into our hands is massive in its universality, resistant in its complexity, and we have no common charter to organize the human race for its tremendous potter's task. A growing number of us feel the new responsibility, but most of us do not feel that we possess the power or capability necessary for its exercise. The clay is all around us, piles and piles of it, all in bits and pieces, and we ourselves are fragmented and incoherent.

So I looked, a week or two ago, at the title assigned me, and I tried to figure out what we should be thinking about, praying about, talking about at this moment—we architects, we church and synagogue members, perhaps leaders. At first the title didn't seem to help much. Nothing about the community of faith. Just "The Celebration of Life in the World."

Let's leave the title as is—"The Celebration of Life in the World"—because that is pretty much our situation. The synagogue and church, the faith communities, are not in the scene, and haven't been in it for a while as an appreciable or forceful presence. We have to work our way back in, earn our way back in, and we've begun. (And all of these rambling thoughts, believe it or not, have a great deal to do with architecture.)

*From address at 1973 National Interfaith Conference on Religion, Architecture and the Arts, Minneapolis, Minn., June 4-6.

In his great book, *The Community Called Church,* Juan Luis Segundo has written: "Vatican II, despite some ambiguities in its formulations, represents the original expression and embodiment of the arrival of Christian awareness at this new threshold: its definitive entry into dialogue with the world. . . . A Church which dialogues and works with the rest of mankind is a church that knows she is part of humanity; a church that knows she is the conscious portion of the deeper mystery that is being worked out in every human life, and in all of humanity taken together in its process of historical becoming. A church that dialogues is a church that knows she is, by definition, in the service of humanity."

The community of faith can be a sign of God'd plan for the salvation-reconciliation of all people, in an atmosphere of division and inequality and unfreedom, only if it bands together in communities of human size, with mutual friendship and support, and celebrates in a way that counters our dispair with hope, that shatters our boredom with the Spirit's inspiration, that shakes and challenges reality with a vision of God's kingdom.

What some would call a waste of time (and worse, a waste of money), the community of faith plans and works at, because human beings cannot live by bread alone, because in symbols, gestures, ritual action we can feel and sense what words alone are powerless to communicate in depth: our solidarity and freedom, our dignity and meaning, the mystery of purpose—not yet evident in our daily experience nor in our social institutions, but nevertheless no matter of pretense. Indeed, the deepest truth and the most certain future, because God is.

Ours is a time of transition, when the community of faith is moving from a posture that, for Christians, was largely shaped by the political-cultural reality called "Christendom" toward a covenant stance of conscious commitment and signification, involving not only sharply reduced numbers world-wide but also much smaller local units. Ours is a time of transition, when the facade is yielding painfully to the sign, when faith is no longer an inherited cultural property but a decision wrought out of conversion, when a tidily categorized and packaged tradition of formulae and rites becomes a dynamic of Spirit whose concrete forms are constantly and newly determined by dialogue with every succeeding generation.

What a great time, then, this time of transition is for artists—for architects, for poets, for preachers, for visionaries of every sort! Every aspect of the life of the community of faith, while grounded on the covenant promises is open to the currents of the new world coming to be, in a way this is unprecedented, in a way that was impossible when the community of faith was either an embattled sect or an established "religion."

You are patient with me. Because I haven't yet talked about architecture, and this is a company of architects as well as members of communities of faith—not all architects are members, nor need they be. I have spoken, however, very deliberately in this fashion, not only because I am incapable of advising you in the area of your professional competence, but also because these are the truths, the discoveries, the realizations which I would like any architect about to shape an environment for my community of faith to meditate. He or she does not have to share our faith, but he or she must possess some empathy for the directions in which our faith is leading us.

In other words, we want you to be artists as well as technicians. We expect that much of you. We want you to arrive at shapes and definitions of space we haven't dreamed of, conformable to the kind of community of faith we are only beginning to envision and certainly have not yet achieved. We want you to see us with the artist-eye—not merely the squalid reflection of our immediate past or present, but our dreams, our hopes, our primitive stirrings of renewal. Art is as mysterious as faith.

And then we want you to let no stereotype, no past form, no historical style impede or clutter up your artist's vision. We demand of you an asceticism. We ask you to purify your minds, to cleanse and drive out everything but the ritual celebrations of a personal assembly, and the place, materials, techniques you have to work with, and with these to desire, to strive for beauty.

In an address a couple of years ago, Ed Sövik said:

> "One can say that nothing can really support the liturgy if it isn't the truth. And any building that asserts by its architectural form that we ought to step out of the real world either into an archaic world or into a modern fantasy when we prepare to encounter the divine is not speaking the truth . . . a more profound sort of pastoral care is evident, I should think, if the new building teaches by its architectural form that the whole world is God's world, and that God meets us in real, earthy, secular places, and that we are always in his presence. What I

am saying, I suppose, is that a church really shouldn't look like a church. (It shouldn't look like anything else either, of course.)

There is a good deal of reflection these days on the house-church of the early Christian period—not as a model or pattern for today, but as a dated solution which reflects certain priorities we are again beginning to assert (with new reason and new force). The principle that no building, no space, no object or symbol dares to claim a priority over the people of the assembly, the *persons*, is as sound a principle now as it was in the days of the house-church.

Thus Dutch Bishop Bekkers in 1965 described the place of liturgical assembly as "a kind of great living-room, a place where the faithful come together to meet the Lord and one another in the Lord."

In liturgy everyone is an actor because there is no audience. Celebration is successful only to the extent that everyone in the assembly participates. While we desire such beauty as will encourage the sense of the transcendent, the space has to facilitate a feeling of comfortable "at-homeness" in the people. Beyond welcoming people, providing cloakrooms for outer garments, introducing them, seating them close to one another, this means a flexible, non-impeding, communitarian pattern of seating. One must be able to move about, and one must be able to see faces, the other faces in the assembly.

FAITH & FORM, journal of the Guild for Religious Architecture, devoted some space last year to shopping center chapels. One of our problems is that some—indeed many—urban parishes have been shopping center chapels since long before there were any shopping centers. That's why everyone has heard the classic story of the woman who was asked after mass whether she was a stranger in the parish and who replied: "Why, yes, I've been a stranger here for forty years!" No relationships, no community. No community, no synagogue or church. No synagogue or church, no liturgy. As a Jew or Christian I can visit another community of faith and enter into its celebration, but the liturgy depends on some kind of community existing there, a community they have established, with which I can temporarily identify.

The community of faith includes persons with different talents, different gifts, different functions, different ministries, and its liturgical assembly—for the sake of order as well as for the sake of bonds with the other communities of faith—will have a president and other ministers. But all of these functions are subordinate to the radical equality of the sisters and the brothers. Presidency and other ministries in liturgy are services coming out of the community, performed for the community.

Just as church buildings of the past reflected our distortion of the roles, for example, of bishop and priest, so those of the present and future must help the clergy work their way back into the church as sisters and brothers primarily, although sisters and brothers with a special and necessary function. We don't want a series of spaces, then, for a liturgical action, but one common space that is clearly one, with provision for the various activities and functions involved. Wilfrid Cantwell has written:

> "The church space must be free, with freedom of the sons of God, without barriers, either psychological or material, other than the absolute minima required for decorum and safety."

Models of theater or auditorium are outrageous if imposed on the worship space of a community of faith. The "paschal meeting-room" should make us at once aware that this is not a place for verbal discourse only, still less a place where one person speaks and everyone else merely listens. The room of the liturgical assembly is a room for action, movement, symbol, gesture, dialogue. Visibility and audibility are therefore requirements with respect not only to the roles of leadership but to the whole assembly. Spontaneity and formality must be equally at home in that space.

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In the kind of community of which I speak, major decisions will be common decisions. Decades hence, this may be sweet and natural, with a consensus in the Spirit not uncommon. In a time of transition like this, when we are trying to act like a community of faith (without the antennas with which training and practice will equip us), it is a laborious and often frustrating process.

But the architect should relish the challenge of dealing with a community rather than with an autocrat. He or she must be giving enough to educate his or her client in the areas of the architect's competence. Open enough to receive from the client its affirmation of its corporate identity, its feelings about common prayer, its hopes. Strong enough to insist on competence in everything and independence in design. Honest enough to seek expert consultation in theology and liturgy and art. It seems to me that superior creations come out of close collaboration, from the initial stages of a project between an architect and a competent consultant. And, in this transition time, it gives the architect an ally in the sometimes considerable task of educating the community to an awareness of its nature.

If our consciousness, as community of faith, of being a covenant group, meeting God in one another, hearing the voice of God's Spirit in one another's deepest thoughts and yearnings is important for whatever we build for our liturgical purposes, the realization that this community is *servant* community is equally important. The community of faith is a *sign* in the world. It is pledged to the service of the world. If it is a small minority in the human scene, and in that sense looks like an aristocracy (a community that believes it is given in faith some insight into the mystery of God's plan for the whole human family), it is in the strictest sense a servant class, a class of servants to the world.

But that is such a big dose that we have to specify it somewhat in relation to the area in which we exist, extending that larger area around us until it includes at least a representative sampling of the human race and human problems.

So we have to admit that, for the larger community to whose service we have pledged ourselves, our use of buildings and property is a scandal. At least, if they think about it at all, and if they compare it with the message that we preach. A local community of faith that is eager to love and know and to be with the people, all the people, will not wait for this question to occur to them. It will involve local leaders, representatives of the larger community—especially those close to problems like poverty, the elderly, unemployment, day care for children, alcoholism, drugs, prisons, halfway houses, runaway houses, community organizations, community planning, etc.

A local community of faith serious about its mission will involve the collaboration of these community leaders, whether or not they are people of faith, in its planning for and administration of its properties and other facilities. It will actively seek out the local needs to which its building resources and plans can be made to correspond.

This kind of vision will mean, too, a new collaboration between different communities of faith in the same area, looking toward a sharing of facilities and the avoidance of conspicuous consumption and wasteful duplication.

What are we looking for in all this? Frank Kacmarcik speaks of a complex of rooms for the local church, distinguished by their evident purposes (and, given present reality, by their care for beauty, simplicity, integrity) from the rooms of the homes about it, multi-flowing (i.e., not just home-to-altar but home-to-home, with facilities for education, counselling, as well as for the larger community's pressing needs), a parish center with a central worship space and other activities around. He mentioned one plan that had a central font, a kind of Commons, with spaces for different group celebrations of the word, and a common space for the eucharistic action.

Frederick Debuyst has written:

> "I would . . . promote, when and where possible, the construction of small ecclesiastical-complex churches, with a celebration space (some pluri-functional) for 200 or 300 people, i.e., for the quantitatively ideal assembly. Apart from its liturgical fitness, this kind of little center offers the most interesting possibilities for the creation of inter-related buildings on a human scale, well oriented, well proportioned, having peaceful access, etc.—in one word, for the very kind of 'places' our growing cities are particularly lacking."

In this exciting and transitional time, architects who work with the communities of faith will find themselves facing a bewildering variety of evolutionary stages, problems, situations as they meet their clients. In conclusion, let me quote from the Peruvian theologian Gustavo Gutierrez' *A Theology of Liberation;* it seems to me that he suggests a basic principle for any project of this sort at this time:

> "We can no longer speak properly of a profane world. . . . Since the church is not an end in itself, it finds its meaning in its capacity to signify the reality in function of which it exists. Outside of this reality, the church is nothing; because of it the church is always provisional; and it is towards the fulfillment of this reality that the church is oriented: this reality is the kingdom of God which has already begun in history. . . ." ■

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The Urban Religious Community—The Poverty of Spirit*

by
The Rev. Dr. Richard Luecke
Urban Training Center for
Christian Mission
Chicago, Ill.

Photo by Ulli Steltzer

It is a pleasure to meet with distinguished architects in an old firehouse to talk about the urban religious community. If the circumstances of this meeting seem surprising, the topic assigned to us is no less so: "The Urban Religious Community—the Poverty of Spirit." I don't know whether we should view this topic as courageous or outrageous.

"Poverty of spirit" refers almost unmistakably to the Sermon on the Mount: "Blessed are the poor in spirit for theirs is the kingdom of heaven." This is not a statement one would choose to repeat at an ordinary business association where everyone is trying, with whatever else may be at issue, to get rich. It is not a statement one is likely to repeat on a political platform where it is customary to profess equal opportunity for all, and where that usually means opportunity to "get ahead" in familiar economic ways. Nor even in a welfare agency where we try to help the poor in ways which, as we say, will preserve their incentive. To tell the truth, it is not a sentence we choose to repeat very often in church—not without considerable interpretation which shows that it doesn't really mean what it says, or means it only in some very analogical or very futuristic sense. Certainly it is not a text which suggests itself at the outset of a church building program or on the occasion of dedicating a heavily mortgaged building.

Yet here we are—architects, builders and religious professionals—and here before us is this strange utterance about a poverty of spirit. I should confess that I have not during two decades spent in theological casuistry, nor during the past decade spent in dealing with urban communities, found any way of dodging the blunt literal meaning of this word "poverty." We might wish to say that, after all, "poverty of spirit" need not have anything to do with a poverty of pocket. But the text itself won't let us do this. This sentence was first uttered not to people who were merely inwardly poor, but to people who were poor-poor. In a parallel reading, the speaker is looking directly into the faces of marginal fisherfolk when he says: "Blessed are *you* poor." And then he turns it around: "But woe to you who are rich. . . . Woe to you who are full now." Whatever internal attitude is being recommended here, it does include some reference to property and products.

What can it mean for the present, this "poverty of spirit," this "blessed are the poor?" The phrase does not say they will be blessed when they are no longer poor. It does not tell us to feel sorry for the poor; nor does it let them feel sorry for themselves. It does not ask for any liberal patronizing of the poor by the rich. (Come to think of it, that approach to poverty was never very pretty nor very dependable. We have seen in recent years how liberal patronage can turn to dismay or rage when the poor do not respond in expected ways.) Neither does it ask for any special pleading *by* the poor. (We have still to assess the psychic and social damage caused by that in recent years.) What it says (God help us) is that there is a final propriety or rectitude, and therefore a certain happiness or blessedness, in a certain kind of poverty—as such.

Nobody believes this. Even Christians, for the most part, prefer to ring changes on this note, making poverty an occasion for benevolence or pity—something to which Nietzsche took hilarious exception. Everybody devotes much time and effort to not believing this—not only in what he does to make or keep himself rich but in what he does for those he calls poor.

Perhaps we will let ourselves dream for a moment during a conference like this about the possibility of a "new poverty," one not in the least sentimental. It should be possible with present computing devices to calculate optimum upper limits on speed and consumption—such as might actually lead to improvements in transport, housing and health within a resulting reorganization. It should be possible with present resources for communication and education to make available the sorts of information, to impart the sort of humane arts and skills, and to invent the sort of utilities which could render people more active on their own behalf and in behalf of one another. That would not represent an end of technology, but rather a return to its basic sense, that of an art or rationale for finding what sort of tools should be made; not an end of growth, but development in a new direction—sideways. It need not mean an end to color or artful crafts; what is to be made of the fact that during the next months we are all planning to strap cameras on our shoulders to photograph festivals in poorer societies and steal ideas from their colorful dress and ornaments? Some new Chicago buildings by Walter Netsch bear witness to such stealth among the hill towns of Italy, though there is no thought of imitating their costs. The new Standard Oil building by Edward Durrell Stone and Perkins & Will is now coated, all 100+ stories, with marble from the same hills which supplied Michelangelo; but there seems to be more pride than propriety in that fact.

What happens when we bring "poverty of spirit" or "spirited poverty" to questions of buildings—and first of all to building which shelters the poor? It should be possible to chart certain directions, and we should not be surprised if they lead beyond familiar public programs and even beyond noteworthy professional and social actions in behalf of change. While federal programs may be capable of producing housing in a direct manner (as may be seen in their provision of shelter for munitions workers and military personnel or of insured loans to GI's returning from World War II), they have never taken a direct approach to the housing of the poor. Americans have never included shelter in their conception of basic human rights (the Congress has refused to ratify such an article in the proposed constitution of Puerto Rico). A succession of housing bills since 1934 has conceived programs as spurs to economic activity and as token support to solutions through the housing market. The President's Committee on Urban Housing in 1967 projected a failure during the coming decade of private developers to supply standard housing for 7.5 million households (more than half in metropolitan areas), and a corresponding incapacity of available government programs to meet the needs of the poor.

Techno-sophic schemes assume that present urban crises can be resolved through the introduction of more efficient, large-scale technology. At their most imaginative extreme, such projections include cities in the air and under the sea, and gravitational trains under the earth which fall and glide past much that is unpleasant above ground. But Research and Development for such

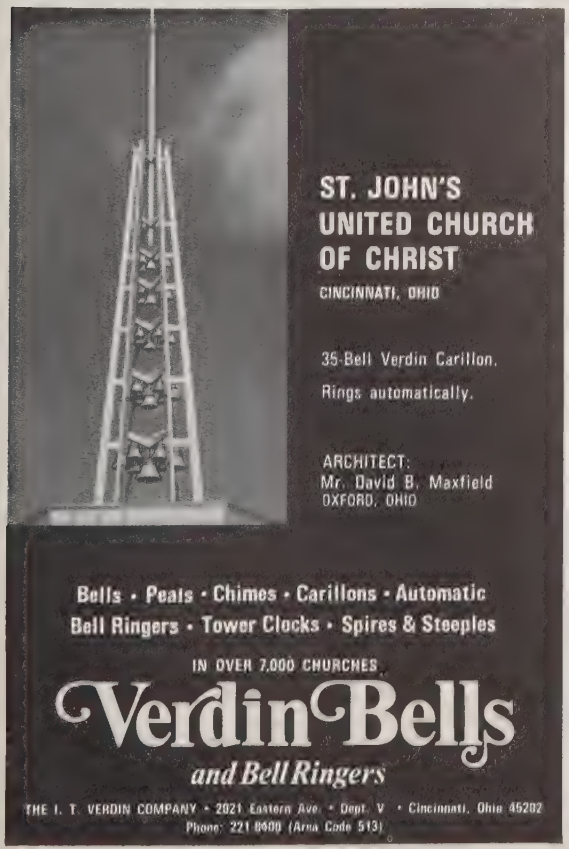
*From address at 1973 National Interfaith Conference on Religion, Architecture and the Arts, Minneapolis, Minn., June 4-6.

schemes require expenditures which necessitate close alliance between political and industrial leaders and from which it is difficult to turn back; even more modest schemes forebode a qualitative reduction of personal choices on the part of the citizenry. The very modest "Operation Breakthrough," a recent U. S. sponsored industrialized housing experiment, propagated the notion that the housing crisis can best be solved (can *only* be solved, said some advocates) through mass production and delivery of complete shelter packages. The "new poverty" may not only point beyond such schemes but also beyond present movements in "consumerism" which do not, all by themselves, alter patterns of consumption. Nor do they often make products more available; they may actually serve to increase costs and make things less accessible by the poor.

The only way beyond growth-bound, techno-sophic mass action solutions is to be found in policies and procedures which render people active (or at least allow them to become nore active) in their own building. "Building not *for* people but *by* people" is the phrase used by John Turner and his group in *The Freedom to Build* (Cambridge: MIT Press, 1972). This shift implies taking "building," "housing," and "architecture" not as nouns but as verbs. Such a shift may be argued, first of all, on the basis of owner economics: the highest dollar values are obtained by users who retain control of design, construction and management of their homes. This is true at present both of high income owner-builders in the U. S., whether or not they use their own hands, and of low income squatter builders in Peru, who do. (Mangin and Turner show a savings of 30% to 50% in both places; see *Progressive Architecture*, 1968.) Though precedents are perforce few, we are led to expect similar savings among the poor of industrialized nations, especially if components for building become more accessible to them. Savings become considerably greater if financing costs are taken into account and if we add those which come from building to precise needs. In the case of the poor man who cannot readily afford costly automobile travel, choice of location may represent considerable savings over the years. Thus building and ownership by the poor represent a way to increased security for themselves and to increased stability for the society.

The shift may also be argued on the basis of personal and communal values indeed, on the basis of a transformation in the very conception of value. Housing values are no longer seen primarily as material or as residing in the object as such; they become viewed as relational and emergent in diversified forms of interaction between users and products. There is personal identification with the work of one's own head or hands; families and communities are created through direct efforts of this sort. Why is it that housing authorities find it difficult to move people from their "substandard" dwellings into upgraded public housing units? And then find it hard to extract rent from the new occupants, or to maintain the premises? A familiar answer is that poor people as such are ignorant and slovenly, though this seems refuted by the impressive achievements of poor people in squatters' settlements and associations in many world cities, including Ankara, Lima, Seoul and London. One might also reflect upon the appearance of parent-provided quarters occupied by middle and upper class youth

What we must envision, accordingly, are policies which break up into components the physical building patterns familiar in recent decades. Nothing can be built without land, materials and tools, skilled labor and management, an exchange system—and, of course, talented design. (Placing housing funds in the hands of prospective owner-builders or owner-renovators would prove a first important step—as it did for the GI's of the 40's who now say "I did it all myself why can't *they?*") If the above components were broken into a network of four discrete sets, there would be achieved (in Turner's calculation) 624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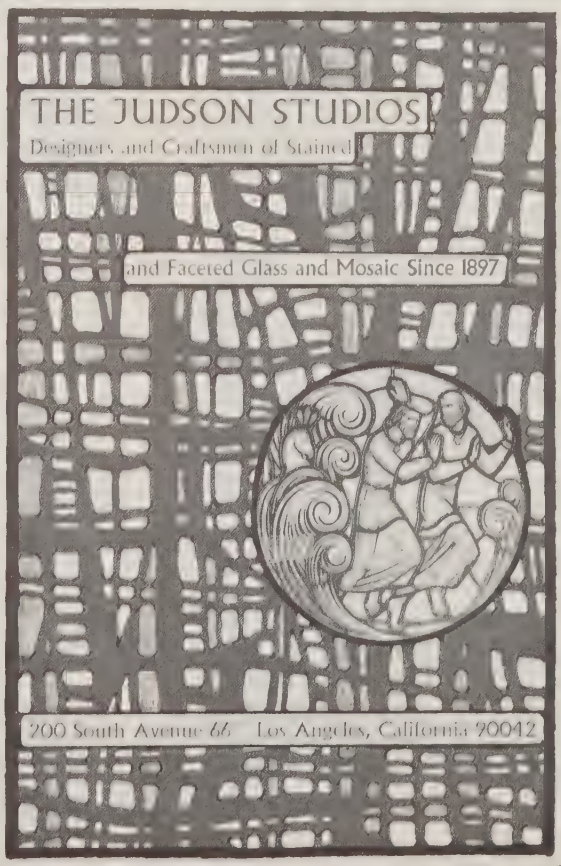
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alternate routes to acquiring a building, as compared with many fewer options in the present system which centralizes and packages decisions. To be sure, rules would have to be revised and services redesigned; this often raises a howl over possible "substandard" results. But results at present are frequently what Charles Abrams called "legislative architecture"; and does not the pointer move rather to new and varied functions for architects? The latter would no longer be characterizable as artists for the entrepreneurs of the society. They would learn to move much more flexibly and experimentally between descriptions of need and applications of design.

No doubt we were to have talked more specifically about church architecture. I find myself, however, with little to add except appreciation of what many of you are saying and showing with respect to the use of new structural materials and principles, and with respect to producing "sacred spaces" (where such are needed) which are not rigidly separated from, but rather interpretive of "profane spaces." All that we have said today underscores a realistic conception of the ways in which a religious community and its space are inescapably a part of, and should be available to, the surrounding community. I myself have enjoyed visiting church buildings designed with these things in mind—though I have sometimes been distressed to visit them during services when very few people were on hand to justify that reservation of space or when celebrants were failing to use that space in ways clearly envisioned by the architect.

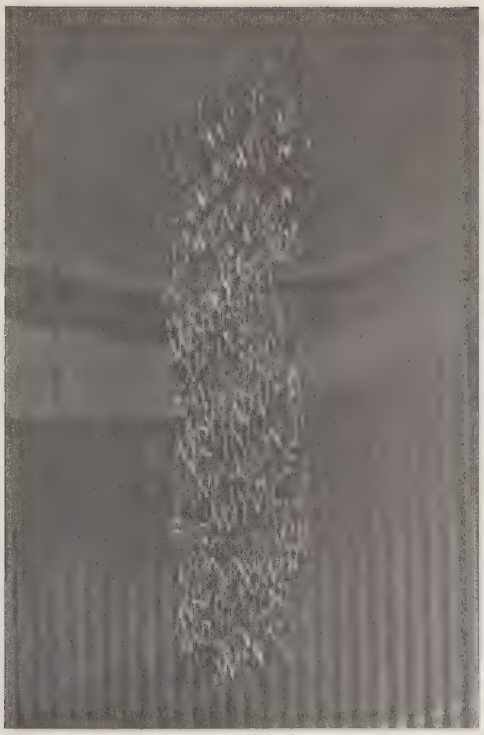
Part of the solution, I suspect, must come through a clearer perception on the part of the religious communities themselves of issues presently attending building activity throughout the society. During recent years, as we know, churches have often served as not-for-profit sponsors of public housing programs aimed at producing, in conjunction with for-profit builders, a limited number of low and moderate income units. Doubtless many such projects were innocently adopted in an effort to be of service to needy people; occasionally there were attempts to include community-creating elements by facilitating some participation by residents in subsequent management of the buildings. But such possibilities were limited from the outset; and in a distressing number of instances, these churches suffered cost overruns, left themselves without operating or management funds, found themselves cast as landlords (whom nobody loves) or as umpires between conflicting interests, or failed to secure the needed tenants. More than one such sponsor, having calculated final unit costs and the cost of subsidies to renters, concluded that a housing allowance might as well have been put in the people's hands for securing shelter of their own.

A more penetrating perception within religious communities of the issues attending building in the society, as well as of its own calling to provide not only service to the needy but also signs of a more wholesome future, might lead to other forms of activity bearing on housing. These might include actual building and rehabilitation projects undertaken with residents who gain a "sweat equity" and ultimate individual or cooperative ownership; such a project was recently facilitated by the Episcopal Cathedral of St. John the Divine. Or housing clinics (in the manner of legal aid clinics and holistic health clinics now sponsored in some parishes) providing counseling and technical services to prospective builders or rehabilitators. Or movement toward a Community Development Corporation which, especially if it includes a neighborhood bank, might provide funds and technical services required for individual or group building. I'm wondering what initiatives might come from architects, who are accustomed to working with religious communities in conceiving such projects and in reshaping certain of their own functions to make them serviceable.

Issues in building are closely related to other issues in urban communities. Lewis Mumford has called for new designs not only in building processes but in many other civil processes which are conceived with an eye toward "a life designed deliberately to favor the neighborly interchange of services that must become . . . our communal substitute for menial helpers that hardly anyone can now afford to hire" *(Interpretations and Forecasts,* Harcourt, p. 472). There is a widespread disillusionment over big politics today, with much lip-smacking at the national level. Watergate might conceivably serve to keep bureaucrats more honest in the future or more careful; but it does nothing in itself to produce alternative structures which could conceivably supplement or supplant present over-developed bureaucratic services. A revival of interest in politics may well depend not simply on exposures by national media but local inquiry, invention and initiative.

It is said we are in the midst of a religious revival. If the 60's were a period of "politics without religion" (even in the churches), the 70's are to be a time of "religion without politics." Perhaps we are tempted to dream that religious building programs will revive again. It may be so; but one wonders whether that would represent pure gain for the urban community.

My own belief is that a National Conference on Religion and Architecture has little reason to rejoice in a resurgence of religion if that revival also marks a loss of living democracy. In such a time the tasks of architecture might rather be reshaped to build connections between lively religion and lively civility. ■



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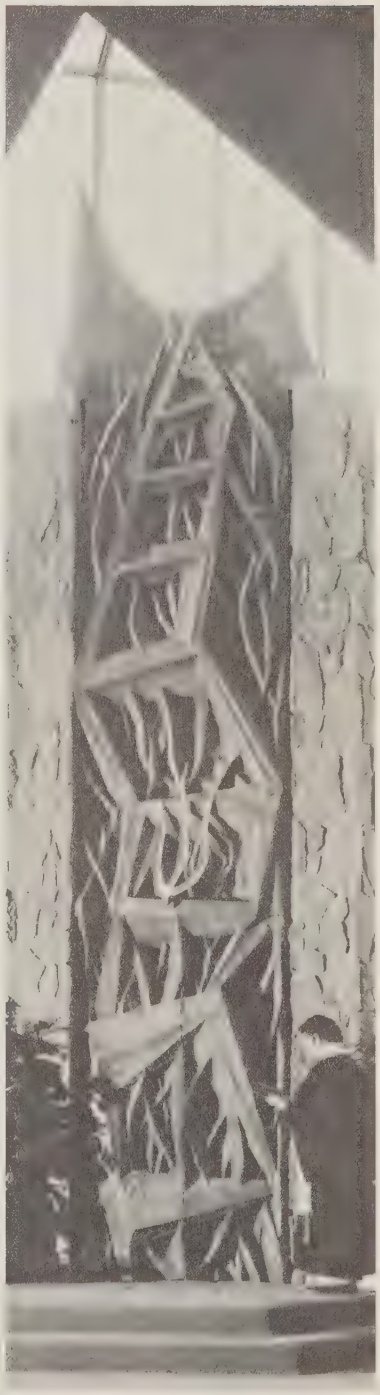

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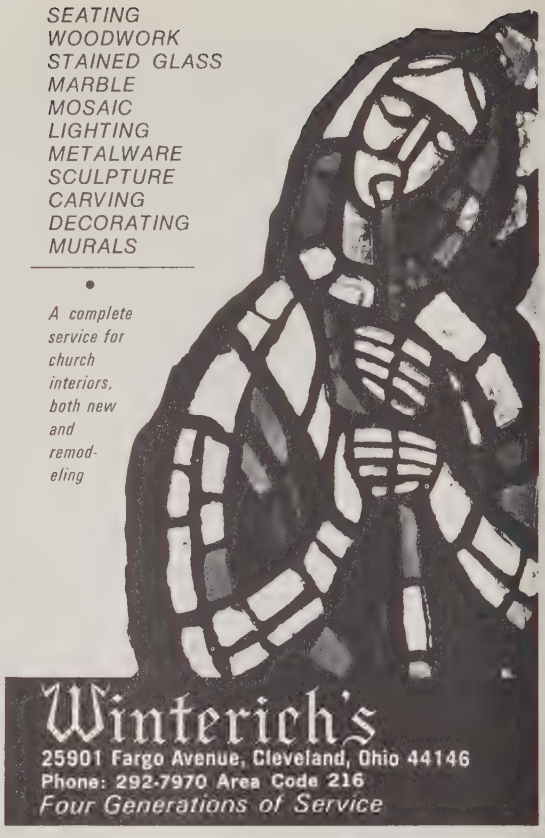

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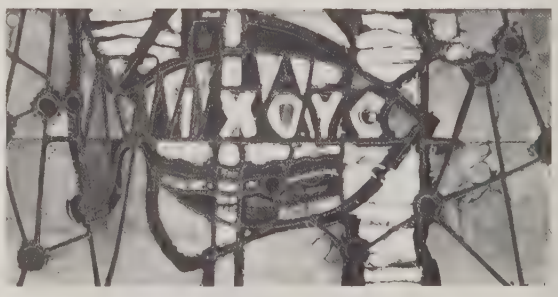

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Notes & Comments – Cont. from p. 3

1973 Guild Traveling Exhibit

Although limited in number, the architectural exhibit at the 1973 Minneapolis Conference was one of high quality, according to the chairman of the architectural jury, Harold Spitznagel, FAIA, GRA, Sioux Falls, S.D. The projects ranged from the traditional, triumphal church to flexible multipurpose spaces with limited budgets. Pictures of the award-winning projects are featured on pp. 6-11 of this issue of FAITH & FORM.

The Guild traveling exhibits are made up of photographic mounts of the award-winning projects from the national conferences. The exhibits are available to interested groups, without charge except for transportation. Reservations can be made by writing directly to the Guild headquarters, 1777 Church St., N.W., Washington, D. C. 20036.

The 1973 exhibit includes the Honor Award winner, *Mutterhaus Sonnhalde*, Baldegg, Switzerland, designed by Marcel Breuer & Associates; and five Merit Award winners: *Congregation Ezra Bessaroth*, designed by Durham, Anderson, Freed Co., *St. John's Episcopal Church*, designed by Hammel, Green & Abrahamson; the firm of Russell, Gibson and von Dohlen won awards for two projects—*Church of St. Peter Claver* and the *Church of the Blessed Sacrament; United Methodist Church*, designed by Sövik, Mathre & Madson; as well as a project of special interest, *St. Benedict's Abbey*, designed by Stanley Tigerman and Associates.

FAITH & FORM Gift Subscriptions

As the holiday season approaches, FAITH & FORM readers are urged to consider gift subscriptions to FAITH & FORM for clients, colleagues and friends. A special subscription rate of $3.00 for four issues has been established for all members of the clergy, religious institutions, college libraries and seminaries, architectural and theological students.

FAITH & FORM is published twice yearly by the Guild for Religious Architecture as an educational service to the professional and religious communities. Its purpose is to provide information on current trends in liturgy and design as they affect religious architecture and art. The spring issue usually features material from a GRA regional conference at which such topics as "Church-sponsored Housing in Suburban and Urban Areas," "Changing Forms of Worship," etc. have been considered. The fall issue includes a picture coverage of the architectural and religious arts award winners from the national conference as well as extracts from major addresses presented. FAITH & FORM's 32 pages are compact and easily read; its high level of graphic art has been acknowledged.

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Toward Understanding Flexible Church Space

The filmstrip, produced by Lutheran Film Associates, recognizes that the way in which church space is used has a profound impact on the way people understand the Christian faith. It deals with the church as people, not with the church as holy space. It shows some ways by which rational attitudes, theologically informed, can combine with the flexible use of space to convey the message that all of life is holy.

The text and pictures present concepts that can be applied to large or small church buildings. The examples are from every section of the country and are ecumenical in scope. They are not necessarily the best solutions in existence. They are simply illustrations of principles, presented from simplest to most complex. A broad vista of creative possibilities can stimulate the audience to evaluate and exploit latent potentials in their own particular situation.

The filmstrip (also available in slides) is a valuable educational tool for any architect or congregation that wants to meet current needs both within the parish and in the community. There is an opportunity for audience participation both before and after viewing the filmstrip through the use of an Opinion Poll and Discussion Questions. A sixteen page Study Guide is included.

Although the filmstrip makes a complete statement of its own, its value is increased when used with the earlier filmstrip entitled "Toward Understanding Modern Churches," which provides a background to prepare people for the new ideas presented. The first filmstrip explains how the inter-relationship of theology and architecture has affected the ways in which people have worshipped from the days of the early Christian church up to the present time.

Toward Understanding Flexible Church Space is a production of Lutheran Film Associates in cooperation with Lutheran Council in the U.S.A. It is written and produced by Ruth E. Fryhle. For further information write:

Lutheran Film Associates
315 Park Ave. South
New York, N.Y. 10010

■

Book Reviews – Cont. from p. 4

reflect faithfully the changing understanding of the theological perceptions and emphases, ways of worship, and general piety." He cites examples of attempts to depart from the Ecclesiological Movement toward a functioning expression of Christian worship in its essential cultic action—baptism, music, preaching, the eucharist, etc., as practiced in the early church—in which it was the people and not the shelter or symbols which assured the presence of God and the eucharist was held as a communion and celebration of the community of worshippers partaking of a common domestic meal. Not only does this imply

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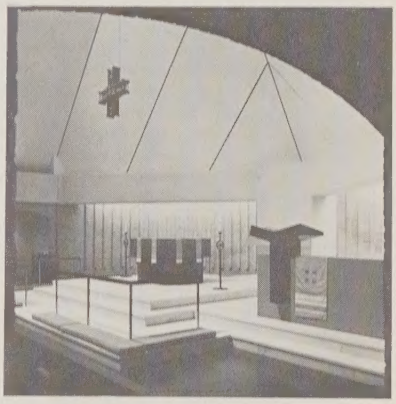

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intimacy and domestic scale, it assures flexibility in forms of worship, changing liturgies, creative acts relevant to changing times. The conclusion is emphatic: buildings must be flexible to accommodate continuing changes in forms of worship.

The author writes a convincing sermon on the Paradigm of Incarnation, which sets forth the desirability of building places of worship with a secular character "ultimately faithful to the Christian vision . . . in which the room is devoid of any explicitly cultic images and furnishings," which may be "prepared for the event of worship by bringing in appropriate accoutrements, a form of worship in itself."

This approach to the design of a place of worship as essentially secular and flexible would reverse and put an end to the building of "sanctuaries" or "houses of God" wherein Christians can enjoy the introspective protection of the presence of our Lord in a "dim religious light." Rather it is necessary to build for the service of the community not only for worship but for teaching, for care of children and the elderly, for recreation and creative endeavors. As Jesus gave himself for others, Christians should give their energies for others. Structures are simply "the tools which make ministry possible."

After a penetrating analysis of four misconceptions about architecture, such as may be held by laymen (building committee members), Mr. Sövik speaks of architecture as witness, saying ". . . an architectural work can be called Christian only inasmuch as it serves the work of the church, which is its ministry. . . ." He argues convincingly that the space for worship should be designed as flexibly as possible for many uses employing the technologies of secular buildings ". . . if churchmen will abandon their commitment to 'ecclesiastical' details and motifs." We should build with forthright authenticity, without the artificialities of architectural styles. Rather the art of architecture should stimulate the mystery of beauty which communicates the spiritual.

But whereas the author puts into words those somewhat vague thoughts one has in relating the abstract or mysterious to reality and truth; and though he warns of the essentiality of a congregation engaging the best artistic skills, nowhere does he go further to mention that though architecture for worship may be secular and multipurpose, still it can be inspirational, elevating, conducive to meditation and to developing something of the power and the glory of the infinite within a finite space. This implies no elaborate or complicated space—rather it may be what Paul Tillich called "sacred emptiness." To this reviewer, this is the magic that makes for greatness.

Having convinced his reader that the structure must not be a "churchly" but a secular space from which the church can minister, Mr. Sövik writes a veritable handbook on designing the centrum—not a separate chancel, nave or sanctuary but a single space adaptable to worship by placement of furniture, altar table, pulpit, etc., on a sectional portable platform at the focal center of movable seating. The "centrum," being the focal center of worship, the whole space becomes a chancel, bringing the congregation into intimate participation in the liturgy. The author translates his knowledge of liturgy into practical advice for the designer; he discusses the interrelationship of all the accoutrements necessary to Christian worship, citing examples and including illustrations. And he is sufficient liturgist to guide the designer toward space flexible enough to assist changing liturgies, changing attitudes, even the revitalizing of cultic activities.

Perhaps equally convincing is the final chapter on the renewal of church buildings. This is amply illustrated by photographs and drawings which much enhance the lucid text. A congregation or architect considering renewal to meet the changing liturgy would do well to study this chapter.

Architecture for Worship is stimulating nourishment for any architect of churches. It is certainly interesting reading for clergy and theologian, and instructive reading for Christian congregations contemplating building. It is a book of genuine excellence written with the clarity that distinguishes its author.

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CONCEPTS IN ARCHITECTURAL ACOUSTICS
by David Egan,
McGraw-Hill, New York, N.Y.,
1973, $16.50

REVIEWED BY:
Harold E. Wagoner, FAIA, GRA
Harold E. Wagoner & Associates
Philadelphia, Pa.

Mr. David Egan used to work for Bolt, Beranek & Newman but is now an Associate Professor of Architecture at Clemson University. As might be expected from such a background, his recently published book dealing with the theories of how sound behaves in buildings bears strong evidence of his architectural background, and is aptly titled: *Concepts in Architectural Acoustics*.

While this publication could generally be classed as a textbook, it is not so in the usual sense since it communicates largely through means of easily understood diagrams, well presented, with a minimum amount of verbiage. Its impact upon architects as well as upon all who subscribe to the relative value of pictures over words, is correspondingly great. As Mr. Egan points out: "The sketches are not supplements to the text, but in a very real sense are the text."

Mr. Egan properly begins with a description of the nature of sound. While this portion is lucid enough, I had the feeling that it assumed too much fundamental knowledge on the part of the reader to enable one who is totally unfamiliar with the subject to grasp the true significance of some of the elements depicted. Such diagrams as are shown are excellently presented and succinctly described.

There are several pages devoted to the nature of sound absorption, and to the performance characteristics of various materials. The theories are graphically illustrated in a series of drawings indicating practical applications suitable for drafting room use. Although most of the information can be found in various other documents, particularly manufacturers' literature, the fact that it is concisely assembled, well-presented and easily interpreted should be an aid to every practicing architect.

Sound Isolation

This is one of the best sections in the book. When an architect is undertaking the formative processes of determining his structural system and materials to be used, and relating them to probable costs, maintenance and appearance, if he does all this without constantly thinking of the problems of noise isolation, he may be making irrectifiable decisions which have to be overcome later in a patchwork fashion.

There are some laymen and unfortunately some architects who still believe that sound *transmission* problems can be solved by simply adding sound absorption to the walls and ceilings, instead of realizing that absorption and transmission are fundamentally different problems which must be solved by completely different methods. The designer therefore must first understand some basic facts such as: (a) sound does not go through a wall. Instead sound on one side of a wall causes the wall to vibrate; the vibrations of the wall thus induced cause the air to vibrate correspondingly on the opposite side of the wall. This in turn re-produces the same sound, in the next room, but reduced in loudness.

Thus "good isolation is provided by massive but impervious materials!" (p. 55). (b) "a one sq. in. hole in 100 sq. ft. of gypsum board partition can transmit as much sound as the whole partition" (p. 62). The molecular behavior of sound waves in relation to their ability to filter through very small apertures is too often forgotten by designers. The illustrated diagrams contain a wealth of helpful information.

Mechanical System Noises

These can be a real headache for any architect, especially since noise travels far faster in metal than in air. Mr. Egan suggests: "Mechanical duct isolation must be carefully checked in both supply and return ducts since sound travel in ducts is independent of air flow direction!" While many architects simply instruct their mechanical engineers not to exceed (say) NC 25 (Noise Reduction Coefficient), the architect nevertheless will find helpful hints on how he can aid the engineer in the objective.

Room Acoustics

Acoustical design actually begins when the architect is determining the shape of rooms, which is generally quite early in the planning stage. The discussion of this phase is a bit too brief, but the very readable diagrams suggest a wealth of other applications through use of the principles of sound behavior which are described. Question to Mr. Egan: When you suggest a hard reflective surface for a pulpit canopy (or tester), aren't you afraid of unwanted reflections back into the pulpit microphone?

Sound Reinforcing Systems

The information here is also quite limited but it is to the point, and should be sufficient for architects' use. The central horn cluster, which he recommends, seems to be preferred by most acoustical engineers, but I believe there was too little emphasis upon the necessity for "equalization" achieved through the use of narrow band filters in the amplifier system. Such installations now permit reverberant rooms to delight the musician, while still affording the opportunity for intelligible speech via the loud speaker system. This is a real "breakthrough" for anyone designing churches.

Architects Beware!

Some years ago I made a statement to a client concerning the vast, but less than perfect state of knowledge of the behavior of sound. A staff member of Bolt, Beranek and Newman responded: "The science of sound is indeed a science. However, as applied to churches, it is sometimes so complex that we cannot predict results!" So where does that leave the architect and client? Out on a limb, of course. For what it is worth, here is how one office has dealt with this open-ended situation:

1. We never attempt to make acoustical analysis using formulae such as Mr. Egan suggests. Aside from the well-known euphemism about "a little learning," there is also no one on whom to blame unsatisfactory results! We do, however, follow Mr. Egan's general principles of sound isolation as the working drawings progress, unless the situation looks critical. When it does, we want expert advice.

2. We always recommend that the client employ a competent "acoustical engineer."

3. We point out that the term "acoustical engineer" is frequently a complimentary title assumed by equipment salesmen or others who are not really engineers by virtue of formal education or examination, but rather through electronic osmosis or self-assumed mystical power.

4. While we stress the fact that hiring an acoustical engineer does NOT guarantee perfect results, anymore than hiring a doctor guarantees a cure, we still believe it is a worthwhile course of action.

At the same time, we believe this does not relieve the architect of his responsibility to understand the basic principles outlined in *Concepts in Architectural Acoustics* in order that intelligent dialogue may ensue as the drawings progress.

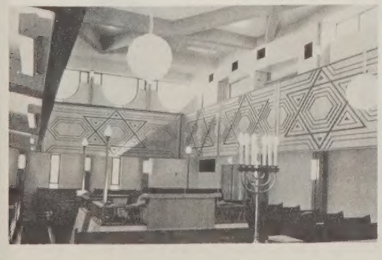
Mr. Egan has done a fine job, and we recommend his book to all those in active practice. But if you wish to believe implicitly that "today desired room acoustics can be the result of design, not chance or faithful reproduction," (p. 39), you will have to be a lot more naive than this writer. ■

New Projects of Interest – Cont. from p. 4

MIZRACHI WAR MEMORIAL SYNAGOGUE,
Bondi Beach, Australia

Architect:
Cyril Smith, Sydney, Aus.

An orthodox synagogue whose congregation is made up of Jews from Eastern Europe—Russia and Poland. The membership numbers 400 men and women. The rabbi conducts the services in the Lubavitch Hassidic style and sermons are given in Yiddish. ■



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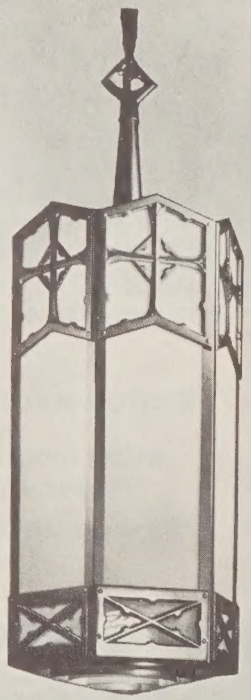

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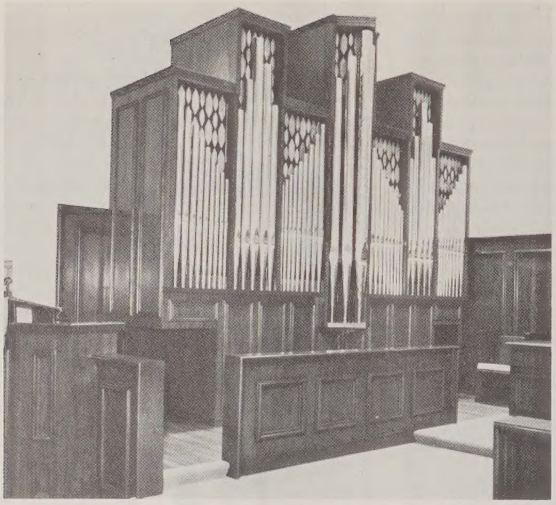

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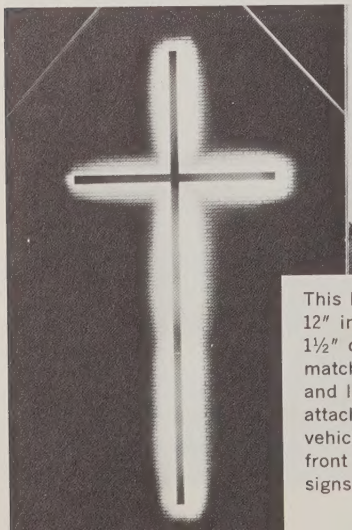

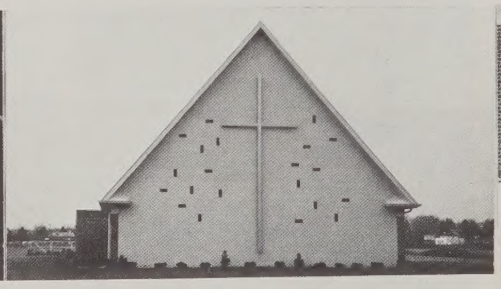

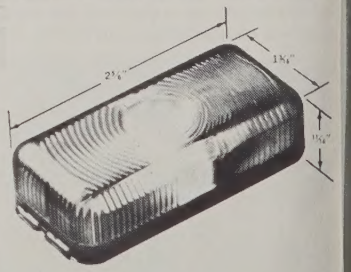

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